

UNTOLD CLIMATE STORIES

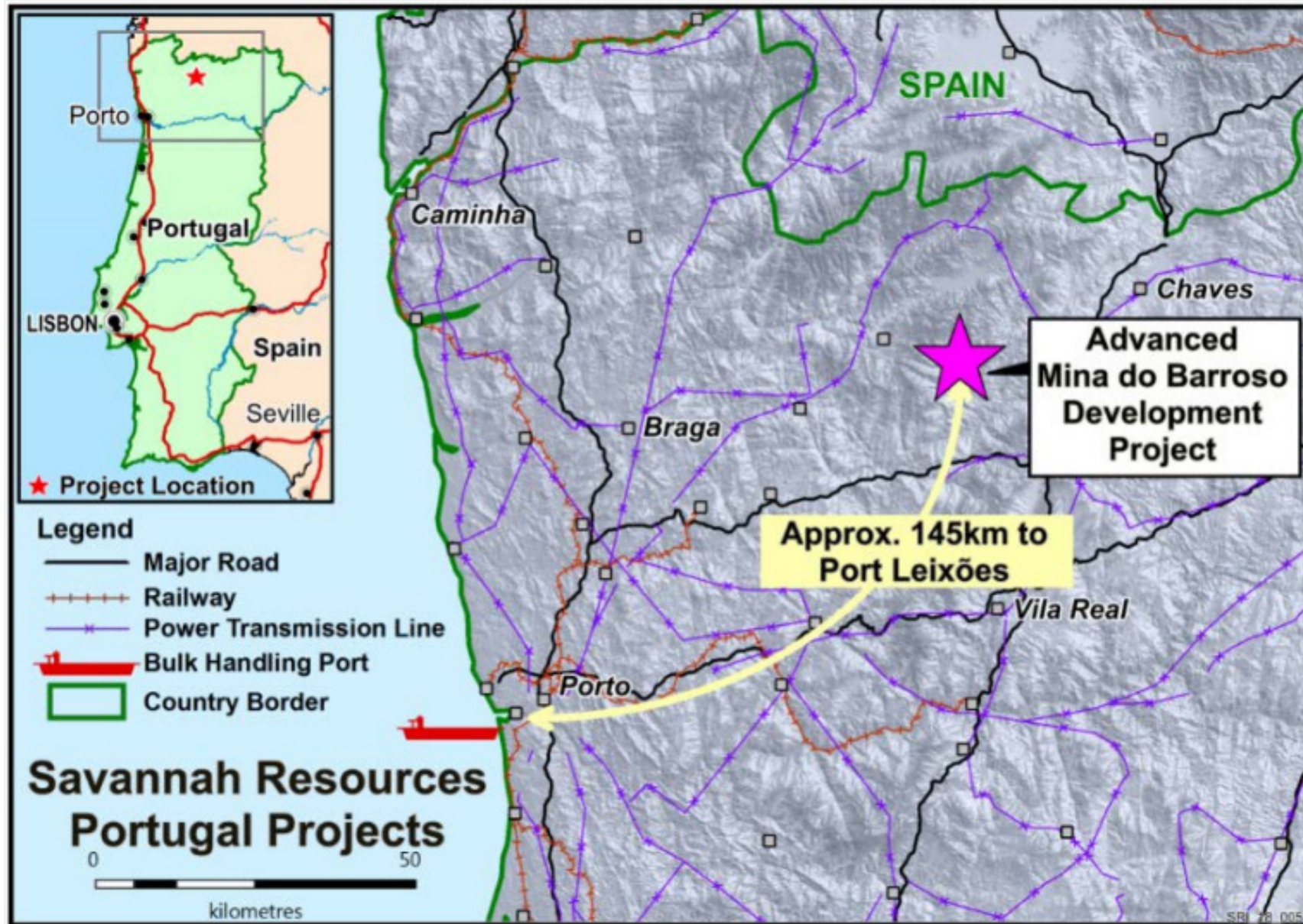
“SPACES OF EXTRACTION”, COVAS DO BARROSO

Ana Pérez-Quiroga, Cecília Magalhães,
Inês Amado, Marisa Ferreira, Simon King

Project lead by Marisa Ferreira in
collaboration with Simon King, Inês Amado,
Ana Pérez-Quiroga, and Cecília Magalhães.

UNTOLD CLIMATE STORIES “SPACES OF EXTRACTION”

SPACEX SECONDMENT
FIELD TRIP TO COVAS DO BARROSO
PORTUGAL, MARCH 20-21ST 2024



MINA DO BARROSO PROJECT SUMMARY MAP
SOURCE: SAVANNAH RESOURCES

Covas do Barroso is located in the municipality of Boticas, Vila Real, northern Portugal. At first, this remote UNESCO World Heritage for Agriculture gives the impression of being halted in time with a few stone homes assembled alongside three crossroads and located at the bottom of quiet green valleys. Covas do Barroso has approximately 150 residents, who are still relying on farming and tourism as their main economic activities. However, the region is highly valued for its lithium reserves because it contains one of the largest finds of spodumene lithium in Western Europe. Once developed, Barroso Lithium Project is expected to produce enough lithium annually each year for nearly 0.5 million electric vehicle battery packs.¹

While Portuguese government has justified the project as a valuable asset to increase the country's GDP (Gross domestic product), local authorities are less thrilled about plans to destroy Barroso's landscape to build large open pits, which may take centuries to recover. Locals fear mining will destroy their livelihoods and benefit a select few. Together with community groups, national and international scholars, and environmental activists, local residents have taken part in multiple activities to express their

INTRODUCTION

concerns about the potential harmful socio-ecological impact of Savannah Resources mining plans in the region. The outcome of this dispute of uneven power will define Covas do Barroso future, and shall provide evidence of the uneven geographies that are being created in the global transition for green energy.

Departing from my research on Lithium Geographies and Simon King's walking practice through the hermeneutic circle "Direct-me"² method of walking, the project Untold Climate Stories examines the role spatial practices play in shaping and reflecting power dynamics, resource exploitation, and social-ecological relations to investigate non-extractive ways of caring, being and engaging with "toxic heritage".³

The field trip

As part of our SpaceX secondment in Portugal, Simon and I travelled to Covas do Barroso with three researchers -- Postdoc Candidate Ana Pérez-Quiroga, Phd Candidate Cecília Magalhães, and Dr Inês Amado. We began the field trip with an introduction to the context and key themes of



PHOTOGRAPHY INÊS AMADO



PHOTOGRAPHY MARISA FERREIRA

Untold Climate Stories project, before leaving to Covas do Barroso to meet a member of the local organisation Unidos em Defesa de Covas do Barroso (“Together in Defense of Covas do Barroso”). Here we were taken to the mountains to meet other researchers and international activists who moved to Barroso to join a four months long blockage to the machines, and examine the complex climate narratives of Covas do Barroso, before returning to the hotel and starting to piece together our thoughts about systems of power and inequality enabled by “green extractivism”.⁴ The two days field trip felt too short to clearly answer our research questions, but it certainly sowed the seeds for further reflection and research.

ENDNOTES

¹ <https://www.nsenergybusiness.com/projects/barroso-lithium-project/>

² Bamford, Natalie. (2022). WARP Conference Poster - Direct Me: Combing Walking Prompts with Hermeneutic Phenomenology to Access Embodied Knowledge of Place. 10.13140/RG.2.2.30200.11522.

³ Kryder-Reid, Elizabeth and May, Sarah (2023) Toxic Heritage: Legacies, Futures, and Environmental Injustice. London: Routledge

⁴ Bruna, Natasha. (2023) The Rise of Green Extractivism. Extractivism, Rural Livelihoods and Accumulation in a Climate-Smart World. London: Routledge.

Objectives:

- (1) Examine the role spatial practices have in shaping and reflecting power dynamics, resource exploitation, and dispossession.
- (2) Explore the multifaceted climate narratives through storytelling and art research methods.
- (3) Propose alternative approaches to spatial practices that encourage non-extractivist ways of being, caring, and engaging with “toxic landscapes”.

Research questions:

- (1) How can storytelling/ art research methods convey the complex narratives of the Barroso landscape?
- (2) How does mining intersect with broader systems of power and inequality?



PHOTOGRAPHY ANA PÉREZ-QUIROGA

Simon King: Reflection on using a version of Natalie Bamford's Direct me hermeneutic circle research method on the Untold Climate Stories field trip, Covas do Barroso, Portugal, 20th March 2024

PRE-WALK

'In a reversal of the walking prompt my research asks the participants to provide me with a 'direction' that will lead me to their city, and I will follow it. The process whereby the direction is received, engaged with, followed and reflected upon is the one that is influenced by hermeneutic phenomenological ideas. It requires a deep engagement with direction and space through the utilisation of the hermeneutic circle and a process similar to that of crafting stories from interview transcripts in hermeneutic phenomenological studies.' Natalie Bamford (2022)[1]

I first met Natalie Bamford, interdisciplinary postgraduate researcher in the School of Architecture, Planning & Landscape, Newcastle University at the Walking-with Amsterdam WARP Conference, University of Amsterdam (29-30 September 2022) where we were both giving presentations on respective walking-related

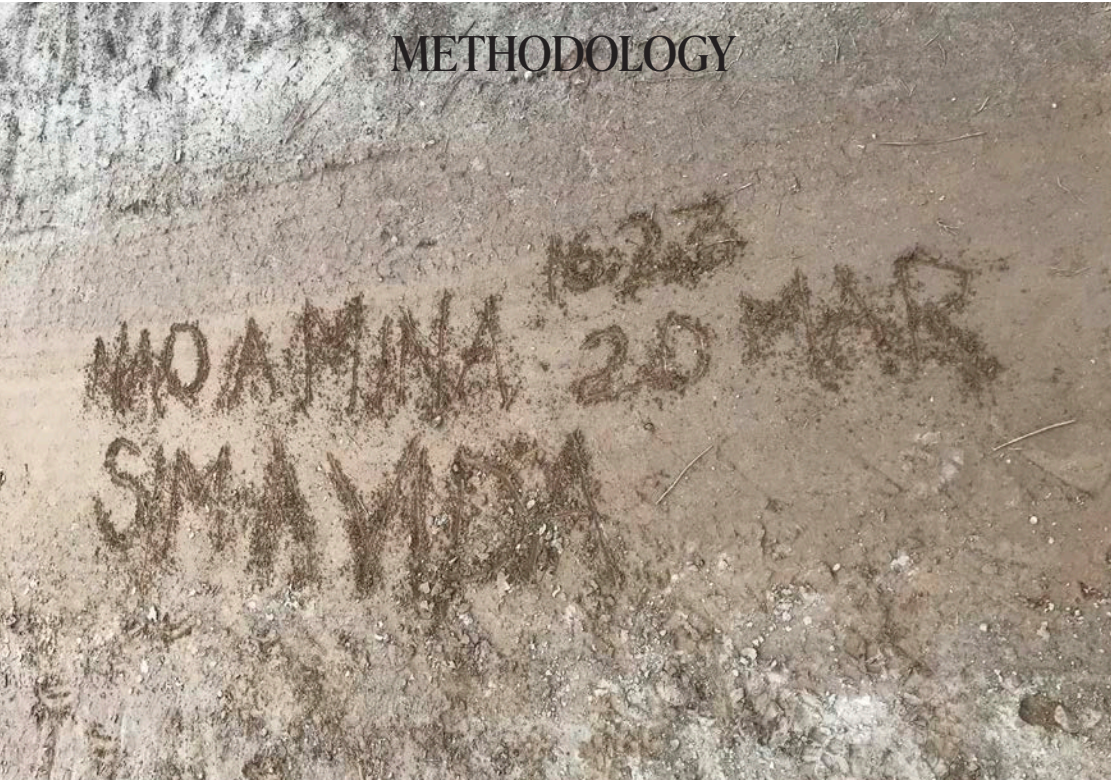
work in progress.[2] Introduced to each other by convenor Professor Alice Twemlow at the end of the first day – I had presented a method demonstration of 'Kite Marks, An Atmospheric Walk in Cambridge', a group walk scheduled to take place in spring 2023, Natalie would be presenting her ongoing Newcastle-based project 'Direct me' the next day – we realised that our walking practices had in common an interest in hermeneutic phenomenology and the notion of the palimpsestic city. A few weeks after the Amsterdam conference we agreed to walk together in her home city of Newcastle (as a London-based walking artist this would be my first visit) to continue the conversation in the form of a dialogic exchange about respective research practices while following a route and referring to written directions from anonymous participants from Newcastle that Natalie, following the rubric above, had mentioned in her presentation. Our walk, navigating a route alongside the seven bridges of the River Tyne, took place in early January 2023 and out of this resulted the collaborative writing, 'Bringing into conversation two walking practices to explore the palimpsest of space', published in Soapbox journal.[3]

METHODOLOGY

'This method pushes the researcher to step into the participant's shoes and in walking through the space under the guidance of another, reactivating traces they have already left in space, the researcher's expectation of the space is challenged. It is in this challenge to expectation that the new knowledge is revealed.'
Natalie Bamford (2022)[4]

Natalie's discussion of the 'Direct me' method in her part of our writing, specifically the importance of 'stepping into the participants shoes', and, to extend that metaphor, a complementary 'stepping into outsider shoes' through my evocation of an interpellated, media-saturated spatial and temporal imaginary of Newcastle (a form of 'Direct Me' perhaps?) was a method I thought could work very well when invited by Spacex-Rise lead researcher Marisa Ferreira to lead a group walk with invited fellow researchers as part of the Untold Climate Stories field trip in March 2024. With Marisa's agreement, and taking my cue from the spirit of dialogue and exchange (two key values in my practice) in the example set by the WARP Conference convenor in introducing me and Natalie, I brought the three of us together in an online chat to discuss how an iteration of 'Direct Me' could be employed as a method in the walk.





In a subsequent conversation with Natalie in late February a few weeks before the field trip, which, with her assent, was recorded and transcribed with a view to quotation, we discussed the ethics of using her method. My concern was that the differences in, for example, location (rural, remote v. urban and populated), time (a one-off walk v. iterative walking) and format (an in-the-moment oral v. a premeditated written response) would somehow devalue the integrity or be misrepresentative of Natalie's research paradigm. However, what follows is Natalie's response which provided me with the assurance that utilising a caveated form of the 'Direct me' method in Covas do Barroso would not be unethical. In the following she responds to my question prompts:

Re iteration of method:

"(Your walk) is a different iteration of it and you've not got the time in which I had to be collecting directions, sitting with them, thinking about them. Obviously, I built the method on a lot of that aspect (but) I don't think what you are doing would be a disservice in any way."

Re context:

“You have to be sensitive to the context, you have to be sensitive to the researcher and what they’re bringing to the table. And if you’ve not got time to work with people before you’re doing this three-hour walk, I think it will be about reconceptualising what that dialogue between the person in the know who provides the direction, the researcher, who is you, engaging with their direction, and then the resulting walk, because instead of those being three separate moments, they’re almost all happening at the same time.”

Re process:

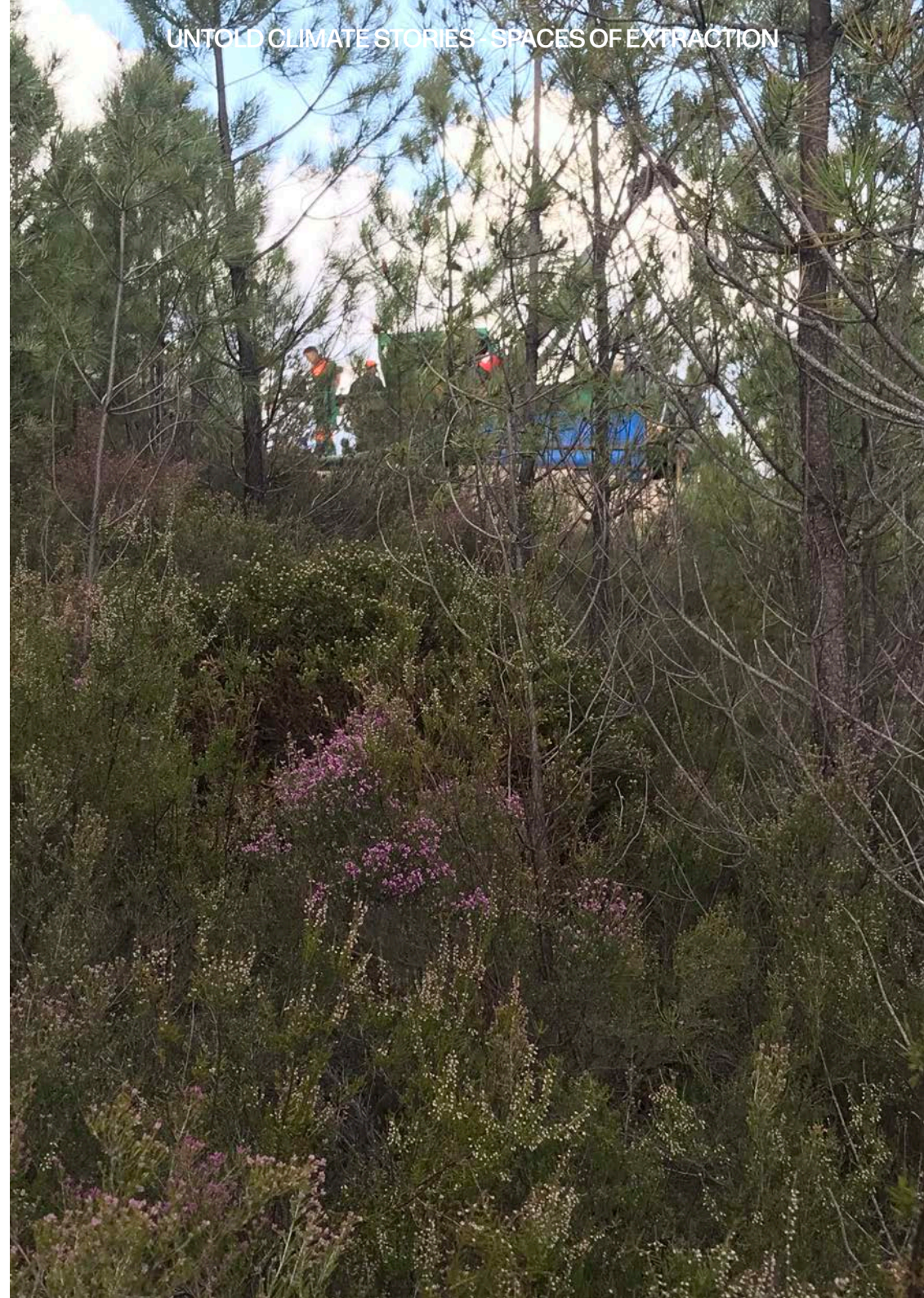
“(Think about) what kind of processes make the most sense to you and I feel like that can still embody the essence of what ‘Direct me’ is trying to get at which is trying to push a researcher to walk in a participant’s shoes and trying to let them lead what spaces you are going into, but then you’re bringing your own knowledge that is challenged by the places that they’ve led you to and then thinking of it. And it’s that kind of conversation between the feeling you had before you were there and what results by being told by someone else where to go and how to interact with space, and how those two things rub against each other and reveal something new.”



Simon King: Spaces of Extraction, Covas do Barroso,
20 March 2024

POST-WALK

In the days leading up to meeting Ana Pérez-Quiroga, Inés Amado, Cécilia Magalhães and lead researcher Marisa Ferreira, the team of Portuguese, Brazilian and English writers, artists and academics that would be walking close to the idyllic sounding Savannah Resources Company and its lithium extraction operation in the mountains surrounding Covas do Barroso, I anticipated my own agency as I mentally rehearsed what I thought walking the terrain with others – outsiders and insiders – would look like and feel like. Reflecting on Natalie's emphasis on method, context and process, I tried to picture my interactions and conversations with Marisa and fellow researchers Ana, Inés and Cécilia (who I would be meeting for the first time) and the local people we might meet who would be happy to provide us with a direction. Somehow, my description in the proposal document as a 'walking artist' who would be 'leading a three-hour walk' governed the still inchoate mental picture of how I saw the walk developing. As an



unknown rural territory, save for the video and still images of Covas do Barroso I had found online, but drawing on my experience of inhabiting such roles in previous walking art ventures, I saw myself taking a lead through facilitating the interactions and acting in some way as an interlocutor between outsider-researcher-walkers and insider-inhabitant-participants. Nevertheless, despite my conversation in late February with Natalie, I felt uneasy about the possible implications of assuming such a role ethically. However, the reality, thankfully, was very different, as at the morning briefing in the Boticas Hotel ahead of our afternoon walk in the mountains, Marisa clarified that our point of contact – someone who had been fully apprised of the Direct me method – would be Aida, a local farmer, researcher and eco-activist who is a leading light in opposing Savannah’s extractive operation in Covas do Barroso. The walk that took place later that day, led by and in dialogue with Aida, was one that, as the images and text in this booklet attest, exemplified the melding of anticipatory feelings about a space with an actual experience of it through the eyes and direction of

another, an interaction which reveals, in Natalie’s memorable phrase, ‘how those two things rub up against each other and reveal something new.’

ENDNOTES

- [1] Extract from Natalie Bamford, WARP Conference Poster - Direct Me: Combining Walking Prompts with Hermeneutic Phenomenology to Access Embodied Knowledge of Place. Available at: https://www.researchgate.net/publication/363740611_WARP_Conference_Poster_-_Direct_Me_Combing_Walking_Prompts_with_Hermeneutic_Phenomenology_to_Access_Embodied_Knowledge_of_Place [accessed Feb 23 2024].
- [2] <https://urbanstudies.uva.nl/content/news/2022/07/walking-as-research-practice-research-group.html?cb>
- [3] Natalie Bamford and Simon King, ‘Bringing into conversation two walking practices to explore the palimpsest of space’ in Soapbox journal. Available online at: <https://www.soapboxjournal.net/editorial-collaborations/warp-walking-practices>
- [4] See 1 above.

METHOD: SITE-WRITING

Marisa Ferreira: Untold Climate Stories, Covas do Barroso, 20 March 2024.

“(…) relations of power and discipline are inscribed into the apparently innocent spatiality of social life ... human geographies become filled with politics and ideology”¹

∞ Drawing from Edward Said's concept of “imaginative geographies”, the short texts and images that follow provide insights into the complex landscapes of Barroso by focusing on the emotional as well as the political aspects of interactions between subjects and site of extraction, through observations, descriptions, speculations, and feelings of lived and located experiences. These attempt to provide a close reading of the role of power dynamics and systems of control in shaping human experience and physical spaces with political and ideological influences, that together contribute to the creation of the Barroso landscapes as a “geopolitical space”. Where did we walk?

ENDNOTE

¹ Soja, Edward (1989) Postmodern Geographies: The Reassertion of Space in Critical Social Theory. London: Verso, p. 6.

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PHOTOGRAPHY MARISA FERREIRA

How my perception of lithium exploration has been broadened. Since the first news I read and some TV reports I watched about the possibility of starting mining near an inhabited village, it seemed to me like a civilizational regression. The environmental awareness we have today cannot be underestimated for an economic gain that, in terms of global impact on the country's economy (the Ministry of Economy report does not clearly indicate the value at stake), nor can we condone the enormous impact this mineral exploration will have on Covas do Barroso. The Ministry of Environment report has not taken into account that this is a region with a low demography; on the contrary, this village has inhabitants, and



agricultural lands as well as forests are vital for its sustainability.

Upon arriving in Covas do Barroso with the working group (Marisa Ferreira, Inês Rolo Duarte, Cecilia Magalhães, and Simon King) and while waiting for one of the people who are part of the organization fighting against the company Savannah Resources, which is prospecting the lands. This struggle is currently being specifically organized against the exploration the company is conducting on communal lands, which are the subject of litigation in court. What immediately struck me was the brutality of reality. The empathy I already felt for these people was now materialized by this direct contact. It impresses me that farmers, as they call themselves, are so



aware and organized to make contacts with political forces, environmental organizations, and international journalists.

What seems to me today is that Portuguese people are not making a truly conscious opposition to this problem, i.e. collectively, we are not organizing ourselves to have a more active voice. This is not a partisan fight; this is a fight for the environmental survival of a country and obviously of a planet.



Aqui jaz 17RESCO em concreto. Antes de se tornar memória em cova desferida no barro foi corpo indigente: arrancado do sono natural, des-figurado em camadas de quartzo, prontamente classificado e ensacado em entorno irrespirável. Ao ar livre, dele ainda restam traços, sulcos sangrados na terra da batalha movente. Quem morreu sempre morre na hora do expediente.

17RESCO lies here, in concrete. Before it became a memory in a grave dug into the clay, it was an indigent body: torn from its natural sleep, disfigured in layers of quartz, immediately categorized and bagged in an unbreathable environment. Out in the open, traces of it remain, wounds cut into the ground by the moving battle. Those who had died keep dying during the work hour.



CECÍLIA MAGALHÃES



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Within a self sufficient locality where bread is communal. Within a place of enchantment where coexistence is present. Within a cluster of villages. Within a community of modest gentle people... brutal machinery delivering holes. A series of scars marking the landscape. **Imposition of power. Distortion of truth. Force of control. Misguided reality.** Within a poor country small villages in despair. The corruption of government imposing from above... **Contaminated land. Poisonous water. Frightened souls.**



The banners NO TO MINES, YES TO LIFE still floating in the air by the football pitch. I see one person walking by, another that parks his old van just behind us. The Savannah Resources information centre is closed still, and between the sound of running water nearby and the steps of a lady approaching the “pelourinho” to take a photo with us, I find myself staring at the grey clouds in the horizon. Covas do Barroso is under a dramatic transformation, yet life moves at a different pace in the village. And I am wondering how Savannah was able to find this little UNESCO pearl on the map?!



42 The six of us enter the car. The fifteen minutes journey allows us to discover living experiences of contemporary exploitation through a series of stories of direct intimidation, coercion, threats, and oppression that seem to testify the unequal power dynamics that lies in this “extractive zone”. This beautiful scenario contrasts with its invisible wounds, a scenario where the landscape bears witness of dispossessed bodies, and as we drive further up we become aware that our path takes us through valleys of inequality. Covas do Barroso feels like a place where a few bodies decide the destiny of many.

We park the car, pick up our cameras and bottles of water, and walk further up. I am





surprised by the strength of local voices refusing to be silenced, the international bodies that reach out to stop what is about to be taken, the unity that became a movement of hope for a better future, to then once again be guided through the toxic landscapes and active forces that sediment a new geological layer of Covas do Barroso's history. But wait... this fight against restricted areas, forbidden photographic registers, running toxic waters, or forced displacements, as we observe on our way down, also gives glimpses that in unjust geographies lies the possibility for resistance and change. The grey clouds give now place to a (potential) brighter tomorrow.



“Are you blocking this?” Yes. “Excellent!”

“They come, they use and abuse, they stop people coming in. There’s continual gaslighting. There’s overpowering corruption and manipulation and all of those things.”

The rough quartz rock I picked up came in handy because I wanted to make my mark in Portuguese by copying the activist slogan that I first encountered on the perimeter of the football court in Barroso village - **NÃO À MINA SIM À VIDA** (NO TO MINES YES TO LIFE). There was a conscious performativity to the act of inscribing the sand, a provocation through which I was being a walking artist (one vaguely aware of being ‘image captured’ by Marisa). Of course, the message would likely soon be washed away by rain or obliterated by the heavy duty tyre tracks transporting the **Savannah’s** heavy machinery to this particular site of extraction.

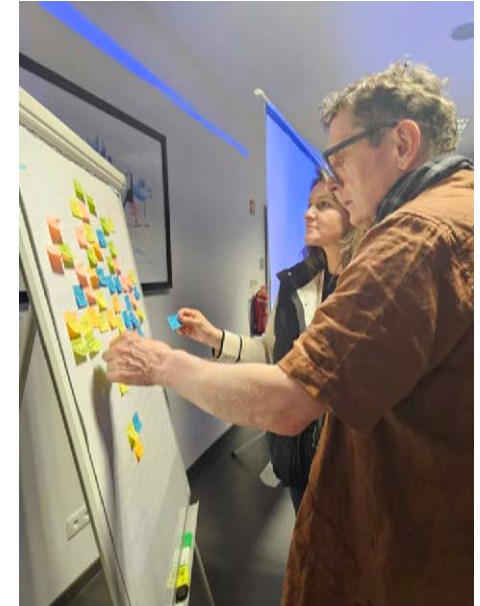


Marisa Ferreira: Remember Barroso: An exercise in mapping, Hotel Boticas Meeting Room, 20th March, 6.00p.m.

EACH PARTICIPANT CHOSE ONE POST-IT COLOUR TO WRITE OR DRAW KEY WORDS FROM THEIR OWN EMBODIED EXPERIENCES DURING THE FIELD TRIP. The resulting “visual word map” gives a glimpse about the materials and subjects covered during the field trip, and presents some indications about possible long-lasting impact of the Barroso transformation on the environment, the local community, and living beings.

Looking at the resulting map, we can identify three main topics:

- [1] the multisensory and embodied experiences in “extractive zones”;
- [2] the impact of the extractive practices on living bodies and local ecosystems,
- [3] and the position of Barroso as a part of a broader power system that enables resource exploitation.





METHOD: THE POSTCARD SCORE

Simon King: The Postcard Score: An exercise in correspondence, Hotel Boticas Meeting Room, 20th March, 11.00 a.m.

Scores are open-ended instructions or propositions that ignite the potential for future action. As invitations to activate and imagine different futures, scores are iterative, but while repeatable, are not concerned with predictable outcomes. Scores are highly improvised and open with many possible realizations of a given work.

[<https://walkinglab.org/scores-for-walking-research-creation/>. Accessed 7th May 2024.]

The memory of a land area is built, transformed, archived, and sometimes gets lost. If maps, documents, books, movies and photographs allow setting and recording facts and feats that mark history and official memories, we can also find in subjective, individual or collective memories, a means of immaterial knowledge of an area.

[Caption (English translation from Portuguese) encountered in the Casa da Memoria, Guimaraes, 19th March 2024. Author unknown.]



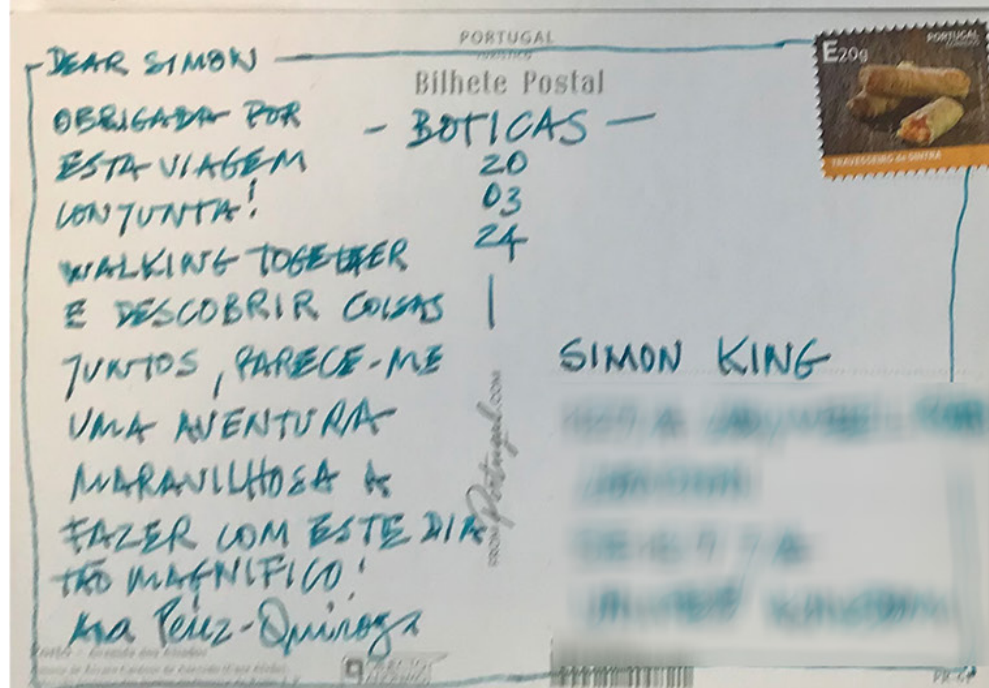
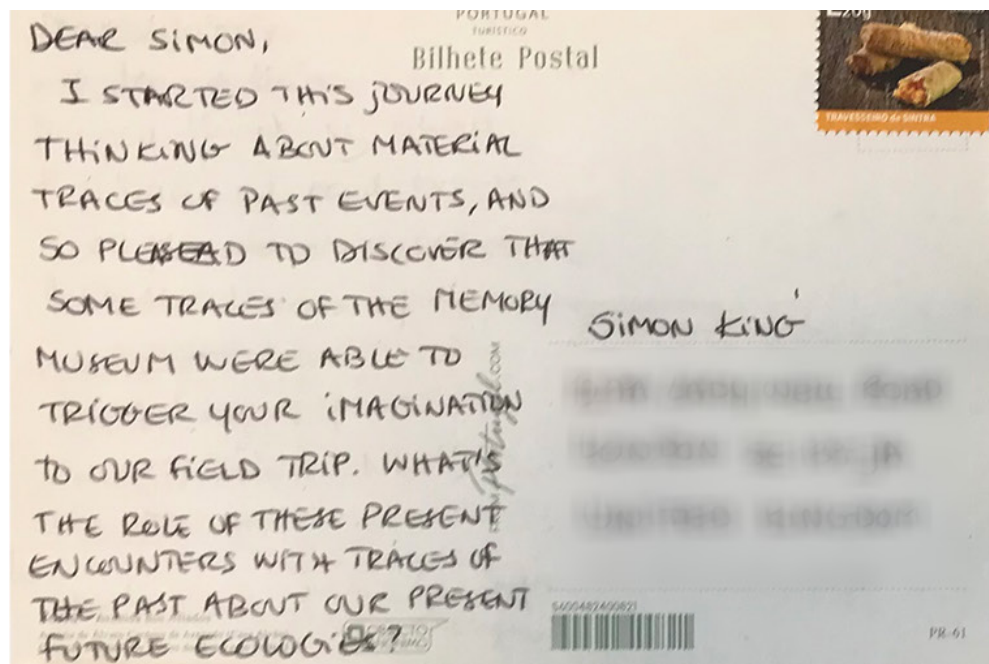
Responding to my request from London ahead of arrival in Porto, Marisa had posted me an image of these, what I consider ‘repro-simulacra’, postcards, showing sepia-tinted views, circa 1920s – early 1930s, of the Ribeira do Porto and the Avenida dos Aliados that were on sale at Porto Airport. “Perfect!”, I thought, as they had the quality I was looking for, i.e., suggestive of the authentic antique postcards that are brought in to play in my collaborative walking arts practice with the artist Corinne Noble that I would refer to in my presentation of practice to the group ahead of our afternoon walk in the mountains around Covas do Barroso. I explained that we, Noble & King (N&K) use old postcards to evoke an atmosphere of ‘correspondence’ – literal and metaphorical, spatial and temporal – and invite those we walk with to engage in a speculative imagining of the past lives of sender and receiver (a sort of ‘future in the past’).

[Ethically, in respecting the privacy of the living and dead, Noble & King observe the restrictions on use set out in the United Kingdom Copyright Act 1911, for this reason, the postcards sourced which provide details of sender and receiver are at least 100 years old.]

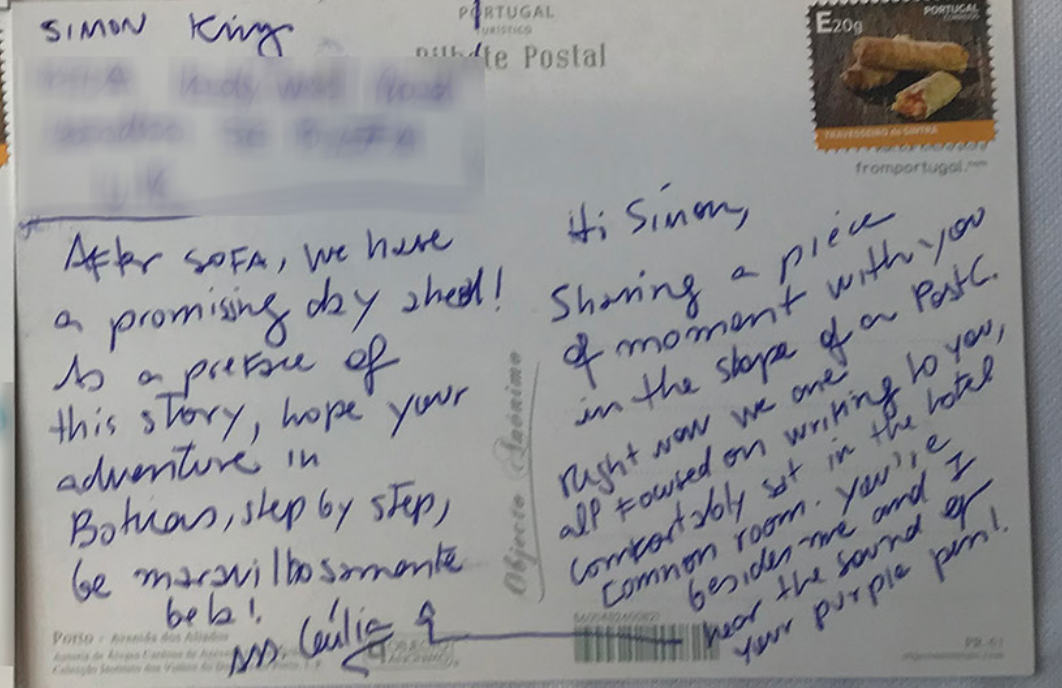
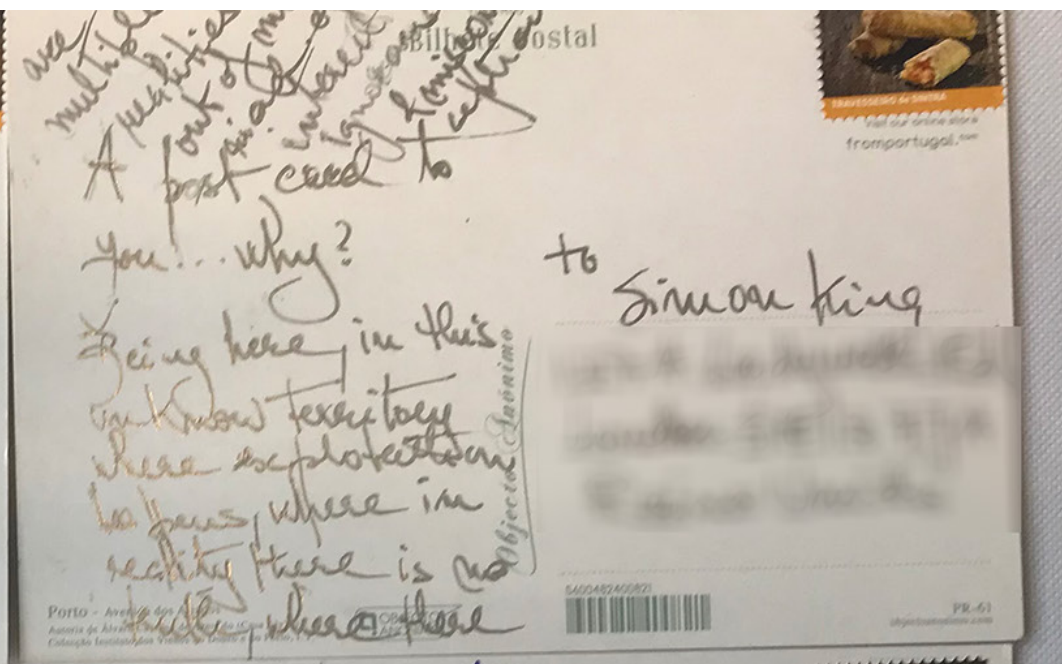
As material for this way of seeing and hopefully, in the manner of the score, ‘activating and imagining different futures’ I talked to the group about my serendipitous discovery of the Casa de Memoria in Guimaraes the day before which not only immersed me into the recent and not-so-recent past of this region of Portugal but also, through this caption, provided me with a point of connection to Natalie Bamford’s Direct me method and a line of thinking about memory and immaterial knowledge.

What you see in this image therefore, amongst the clutter of activity, are the individual written responses that resulted from my direction to the group. Though Porto was the entry point to Covas do Barroso for all of us, whether by road, rail, or, like these postcards, par avion, the group were to correspond with me via my home address and imagine that they were doing so as if they were writing from Covas do Barroso.

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PHOTOGRAPHY ANA PÉREZ-QUIROGA

ANA PÉREZ-QUIROGA - APQ born in Coimbra, Portugal, lives and works in Lisbon. Visual artist, performer and film director. APQ work maps everyday life and common objects in the building of the self-portrait and gender issues, through installation, objects, photography, and performance art.

APQ is currently a Postdoc researcher at CHAIA / FCT at the University of Évora. APQ holds a Doctorate in Contemporary Art from the Universidade de Coimbra's College of the Arts (2017); a Master's degree in Intermedia Visual Arts from the Universidade de Évora (2007); and she graduated in Sculpture from the Universidade de Lisboa's School of Fine Arts (1999).

APQ has had regular exhibitions since 1999; some of her most important solo shows took place at; APQhome, MAAT-Museum of Art Architecture and Technology (PT), ¿De qué casa eres? #2-Arts Centre - Casa das Mudas (PT). De la Ville à la Villa - Chandigarh Revisited, Villa Savoye - Le Corbusier (FR). APQ was awarded the "2014 Best Visual Arts Exhibition - Portuguese Authors Society" and "Art Project 2022 - Millennium BCP Foundation - Drawing Room Lisbon". In 2021, APQ also received funds from ICA - Institute for Cinema and Audiovisual in order to create a full length documentary, currently in post-production, which will be launched in 2024.

@anaperez_quiroga

CECILIA MAGALHÃES. As a design thinker, most of my activities, including research and teaching, are creative and project-oriented. Based on design methodology, I have worked with design thinking and speculative design, as well as multimedia interactive artifacts. I have created and led collaborative projects and creative workshops that promote awareness of contemporary issues such as digital literacy, art, culture and sustainable practices through community engagement.

As a Ph.D. candidate in Materialities of Literature (University of Coimbra), I am currently coordinating the Fragments in Practice project, modeling and teaching workshops based on creative literary practices such as reading, editing and writing through the Web 2.0 version of Fernando Pessoa's The Book of Disquiet (ldod.uc.pt).

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RESEARCHERS

INÊS AMADO was born in Leiria, Portugal, she has spent her whole artistic life in the U.K., now lives and works between the U.K. and Portugal. Inês is an artist/curator, the director of BreadMatters a cultural platform of research, exhibition, debate, and education. Inclusivity is at its center, thus community involvement is always present. BreadMatters brings together the farmer and the philosopher, the artist and the anthropologist, debating, exchanging and finding common roots.

Her PhD was taken at De Montfort University in Leicester, it was focused on Art, Material Culture and Anthropology, with the title “Embodied Memories and Sensorial Objects - individual stories and collective history”. Inês as an academic, has taught in various universities throughout the U.K. also at Kunsthogskolen I Bergen Norway, Universidade de Évora and Ar.Co, Lisbon Portugal. Accademia delle Belle Arti Genoa, Italy. Rutgers N. J. New York.

She holds a certificate in Deep Listening®, which informs her art practice as well as her teaching. Much more based in Portugal at the moment Inês has created a Cultural hub on the south side of the Tagus, where synergy, collaboration exchange participation is present, where culture in all its variants including gastronomy is united.

@inesroloamado

UNTOLD CLIMATE STORIES - SPACES OF EXTRACTION

MARISA FERREIRA born in Portugal, lives and works between London and Oslo. With a background in visual art and art in public space, Marisa is currently a Phd candidate at the Royal College of Art, London with the thesis title: “Waste Matter. Public Art and the (Im)Materiality of Post-Colonial Memory”, and a research member of SpaceX - Spatial Practices in Art and Architecture for Empathetic EXchange.

Her research focuses on processes of (de) industrialization and its harmful social-ecological impact to critically investigate the complex relationship between consumption, waste, and society in a time of climate crisis.

Ferreira’s work is part of national and international art collections, such as Louis Vuitton Art Collection, Norlinda and José Lima Collection, Stavanger KunstMuseum, Norwegian Tax Authorities, REV Ocean, ConocoPhillips, Deloitte, Wintershall, and Messmer Foundation. Marisa is a member of the Norwegian Artists Association (NBK), the Norwegian Sculptors Association (NBF) and the Royal Society of Sculptors in the UK. Ferreira has received multiple art grants from the Norwegian Arts Council, and her doctoral programme is fully funded by the Foundation for Science and Technology (FCT).

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RESEARCHERS

SIMON KING is a walking artist and writer with a socially engaged practice who teaches at the Royal College of Art and Central Saint Martins in London. Co-founder with Jaspar Joseph-Lester of the cross-disciplinary project 'Walkative' at the RCA in 2013, he has worked collaboratively since 2017 with the artist Corinne Noble to create group walks that have an overarching theme or narrative and a distinctive methodology: the use of literal and metaphorical correspondence through ephemera i.e. antique postcards, found maps, archive photographs, fragments of text, as well as personal recollection and speculation, to prompt engagement and interaction with participant walkers.

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Simon is a practice PGR PhD candidate at Birkbeck College (supervised by Professor Esther Leslie), whose research investigates the infrastructures of creative and critical practice in relation to walking, dialogue and social engagement.

@simon_walkative

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PHOTOGRAPHY INES AMADO

3 Ways in and out of the Hermeneutic Circle <https://www.youtube.com/watch?v=iWnA7nZO4EY&t=3s>

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Exhibitions

Re/Sisters Exhibition at the Barbican Centre: <https://www.barbican.org.uk/ReSisters>

Burtynsky: Extraction/ Abstraction, 14 FEB - 6 MAY 2024

<https://www.saatchigallery.com/exhibition/burtynsky-extraction-abstraction>

17th **BFI Future Film Festival 2024**, 15-18 February 2024

Screening of **The Anthropocene Trilogy** - The films of Jennifer Baichwal, Nicholas de Pencier and Edward Burtynsky. <https://www.bfi.org.uk/>



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